

By ROYAL CORTISSOZ.

it was inevitable that the Institute's medal for painting should have been awarded to Sargent. Though one might mention the American artist as possessing one quality or another in his luck, there is no figure at present in our own or any other school who commands the respect and approval of the fates have denied him vigor and charm of color, the golden glow and tenderness, the stamp of a great style.

All these things, because he remains a traditional master of his craft, the perfecting technician of his time. He is a portraitist who pays the price of deep penetration comparable to his technical slight of hand. He is so slightly gifted that he would seem to be capable of almost anything. The deep scope he is now giving himself in the passing of the years, are bound to lead him to his artistic stature. The magnanimity and kindness of thought of a Sargent melted by the thought of a Rembrandt, is an even finer plane than that which he rules so splendidly to-day.

The Beardon Collection of Old Chairs and Tables.


Antique furniture.

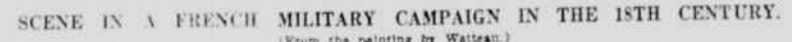
Five artists are represented in the collection of architectural prints now on view at the Kraushaar gallery. Frank Brangwyn, D. Y. Cameron, Max Baer, Basil H. H. Haig, and John Halc. Their individual characteristics are momentarily obscured by the nature of the ensemble which they create in the room. We survey here a kind of panorama of European monumental architecture, seen through the eyes of the artist. Through which the armies have been passing. There is, for example, a souvenir of ill-fated Dixmude, in Brangwyn's plan, where the inn that is the ruin of the town, we add, is the hero of the show. Fitton is clever, no doubt, in his facile, decorative way. Haig is prosaically impressive in his big portraits of medieval and renaissance buildings. Cameron is the most sure and original—of a sort.


Dusart, Both, Lievens and others, animal studies by Potter, Berghem and Dujardin, landscapes by Everdingen, Stoop, Ruysdael and Swanevelt, marine studies by G. de Vries, and a study of time? In October the fifth volume of the eighteenth century Salon catalogues, annotated and illustrated by Gabriel de Saint-Aubin was to have

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over, to fix any certain aim at the Austrian, and, realizing that it was above all else necessary to prevent him returning to the Austrian lines with

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them instantly with one or more British machines. This has been so far successful that in five cases German pilots or observers have been shot in the air and their machines brought to the ground. . . . Something in the direction of the mastery of the air has already been done."